

ICOM MPR YEREVAN 2015

WHO ARE CHANGING MUSEUMS AND WHY ...?

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"SERVICE FOR THE PROTECTION OF
HISTORICAL ENVIRONMENT AND
MUSEUM-RESERVES"



ICOM NATIONAL COMMITTEE OF ARMENIA



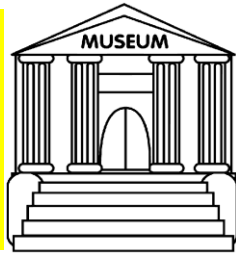
MUSEUMS ARE CHANGING OR MUSEUMS ARE BEING CHANGED... ?



Museums by their modern sense were made to change public ...

Do modern museums change public?





WHAT IS MUSEUM ?

ICOM defines (2007). “A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.”

BUT

Neil G.Kotler, Philip Kotler, Wendy I. Kotler are arguing (2008): “Museums, like businesses, were evolving from product-centered to consumer-centered organizations. <...> Museums evolved slowly into consumer-centered organizations in which museum management and staff sought to attract and serve different groups with appropriate offerings”.

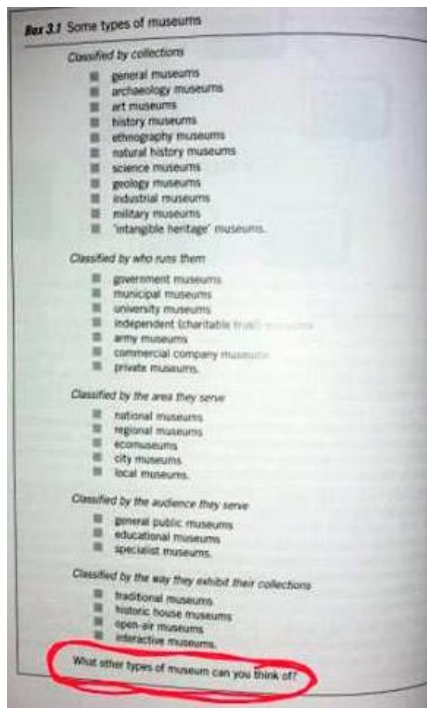
In the Key Concepts of Museology ICOM (2010) expands understanding of museum as an institution or an establishment or a place generally designed to select, study and display the material and intangible evidence of man and his environment.

Martin Bellamy from Galsgow Museums discussing institutional nature of the official definitions of museum during his presentation of British Museum International Training Programme (2015) pointed out that today everything can be museum.

MAY BE MUSEUM ALSO COVERS EVERYTHING ?

Timothy Ambrose and Crispian Paine listed (2012) some general types of museums:

By collections 11 types of museums; by running bodies 7 types of museums; by serving area 5 types of museums; by serving audience 3 types of museums; by exhibiting way 4 types of museums. But the author's last question is more actual: **"What other types of museum can you think of?"**



FOR EXAMPLE

Janet Marstine was listing (2006) more commonly heard museum metaphors: Museum as Shrine; Museum as Market-Driven Industry, Museum as Colonizing Space and Post-Museum.

POST-MUSEUM ?

“Eilean Hooper-Greenhill uses this term to suggest an institution that has completely reinvented itself, that is no longer a “museum” but something new, yet related to the “museum.” The post-museum actively seeks to share power with the communities it serves, including source communities.” Janet Marstine (2006).

BUT

community consist of different members and groups. They have different relations and opinions to the museums and heritage. These relations sometimes are controversial ...



DIFFERENT PUBLIC REACTION ...

Huge public, especially young social activists protest on construction of café in the territory of the Historical and Cultural Museum-Reserve in Garni, near Hellenistic Temple of first century BC.



At the same time public indifference to opening of huge shopping moll around Urartian tomb of eighth century BC.

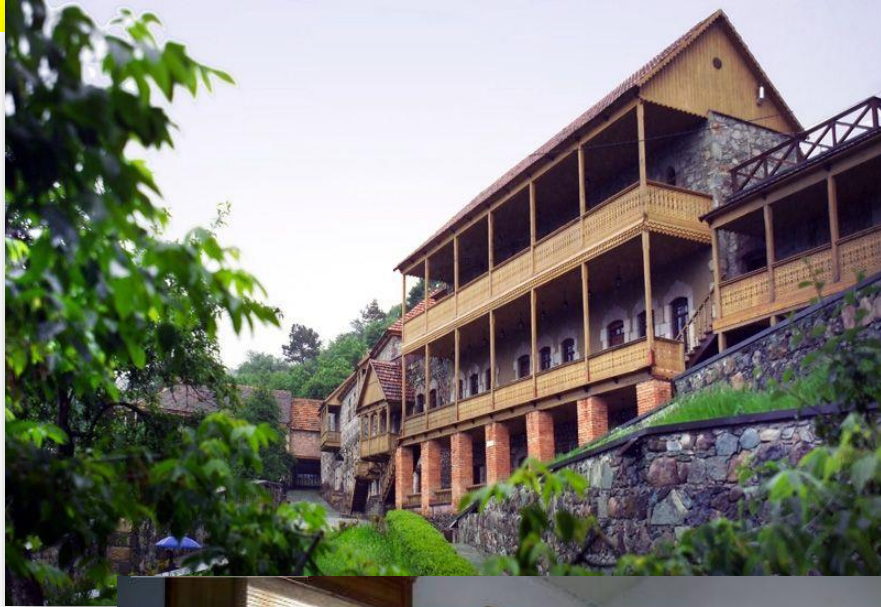
IS CONSERVED ARCHEOLOGICAL SITE IS A NEW KIND OF POST-MUSEUM IN THE SHOPPING MALL ?



ա	Ա	Արախոհ / Argistis	ա	Գ	Գալի / Galiery	1	444	30
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շ	Շ	Լոթ / Good	շ	Շ	Անեղ / Falea	10	444	1200
չ	Չ	Սոթ / Big	չ	Չ	Սոթ / Heart	11	444	1300



OR HOW CAN SITE-MUSEUM TURN INTO THE HERITAGE HOTEL?



TRANSFORMATIONS CAN'T BYPASS MUSEUMS ...

Nina Simon is constructing (2010) her “post-museum” model: Participatory Museum on following point:

- the idea of the *audience-centered* institution that is as relevant, useful, and accessible as a **shopping mall** or **train station**.

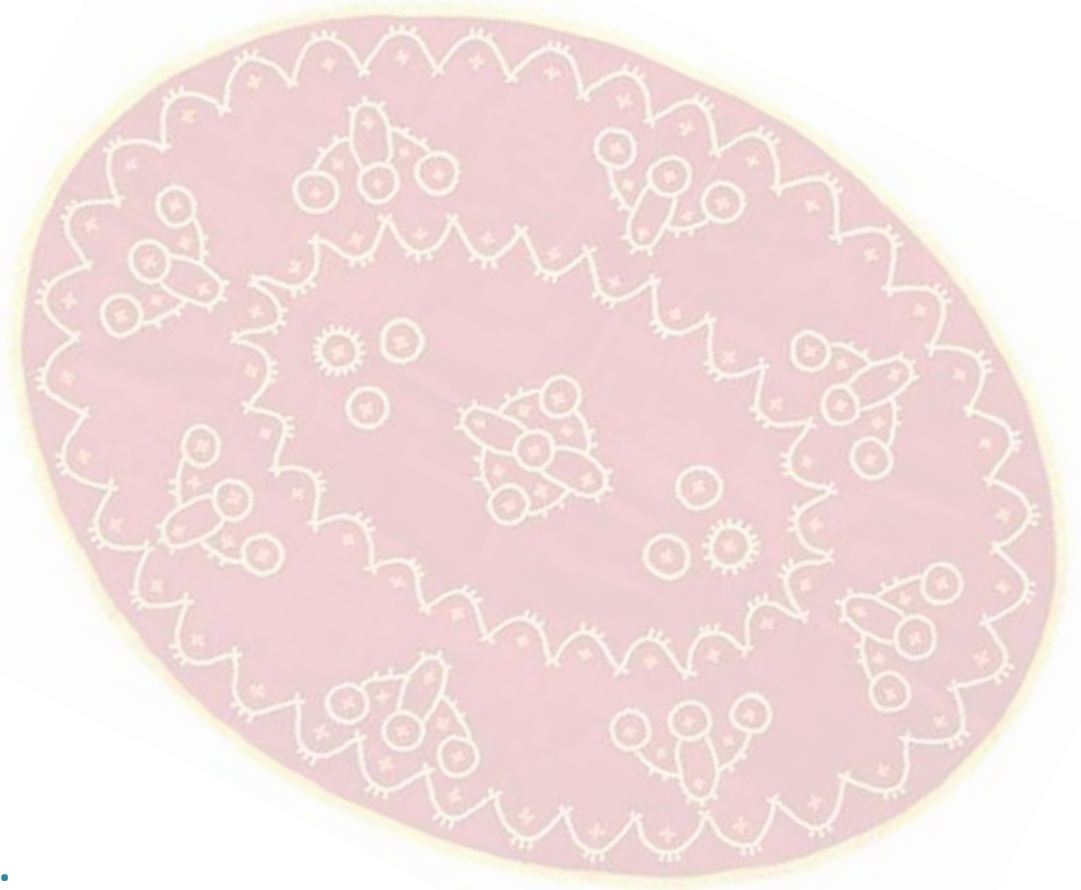
Klementina Batina describes (2009) contemporary museum as a place in which one can **learn, play, paint, construct, experiment, eat, drink tea, chat, buy or otherwise spend one's free time usefully**. The focus is on tactile experience, attraction, interactive and multimedia approach to exhibiting. The door of the museum is open to the wider community”.



PUBLIC IS POWERFUL, BUT MUSEUMS ARE IN THE HANDS OF PROFESSIONALS.

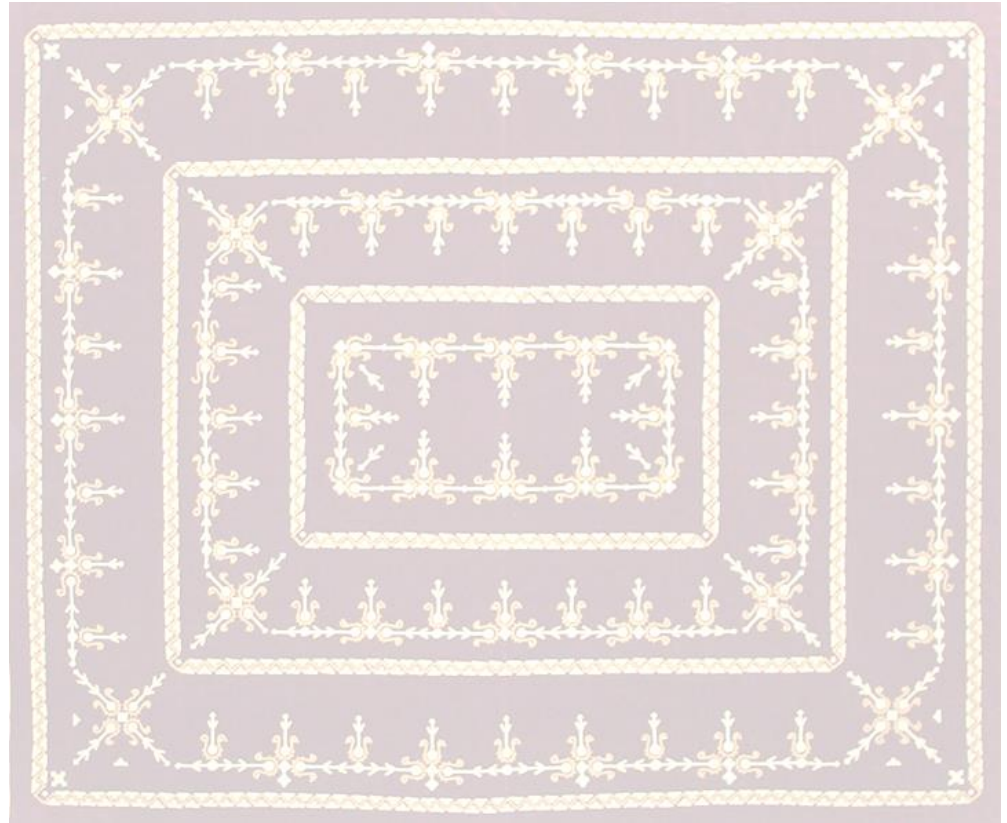
Sometime we are too concentrated at either collections, heritage or visitors, consumers, users, but what about the professionals, who are changing or have to change museum ?

So I decided to ask some actual questions to young, “millennial Armenian museum specialist” ...



WHY TO WORK AT MUSEUM AND WHAT TO CHANGE IN IT...?

Most of 26 museum specialists at age of 22 to 34 wrote that their main motivation was to work by their main specialization or to put their knowledge into the museum practice ...



WHAT TO CHANGE ... ?

The obstacles or issues for museum specialists from different Armenian museums are different: the most repeated answer was the running museum staff and existing management, professional approaches, old serotypes

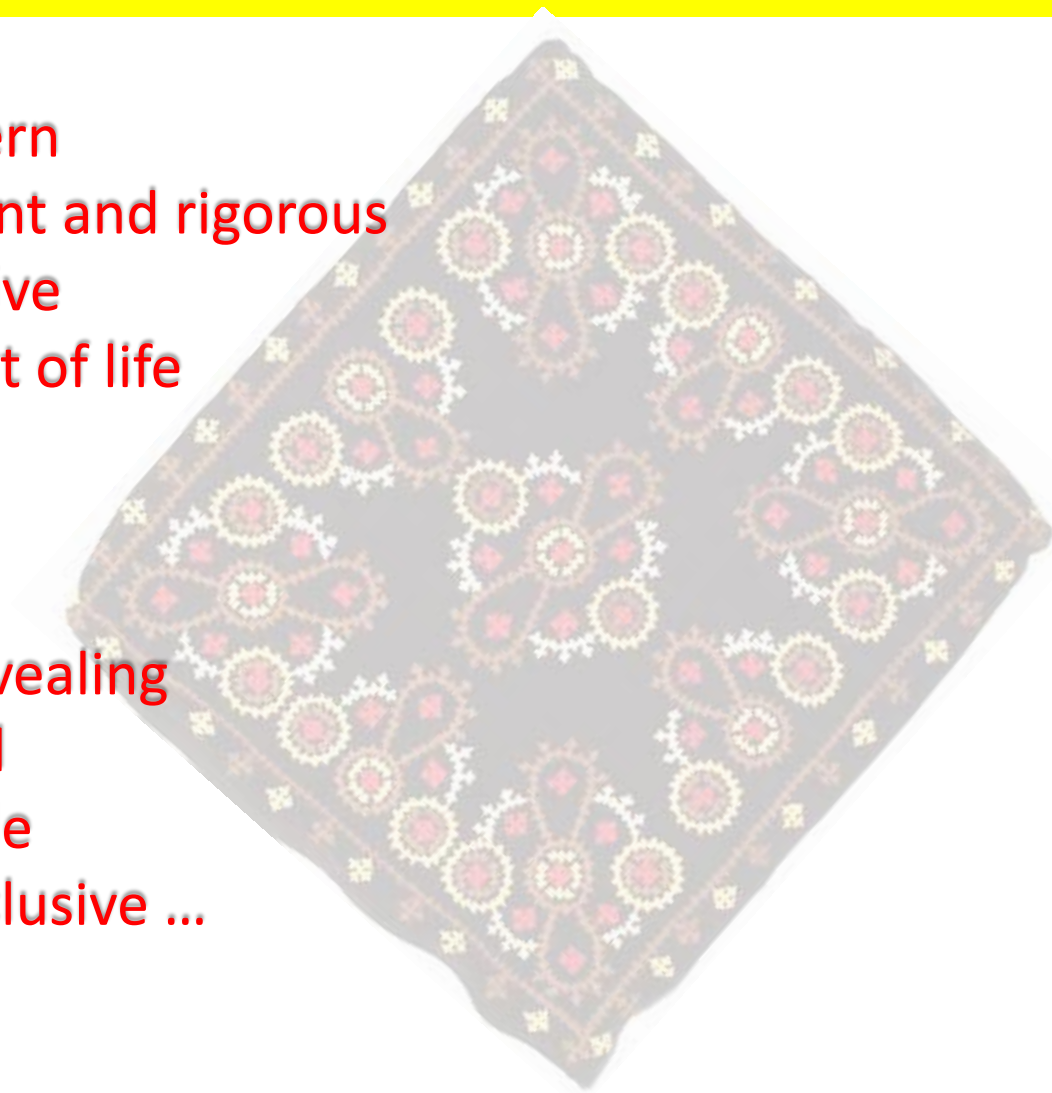
Also:

- Museum standard activates, approaches to different audiences
- Museum service and entertainment
- Usage of new technologies
- public misunderstanding of museum actual mission ...



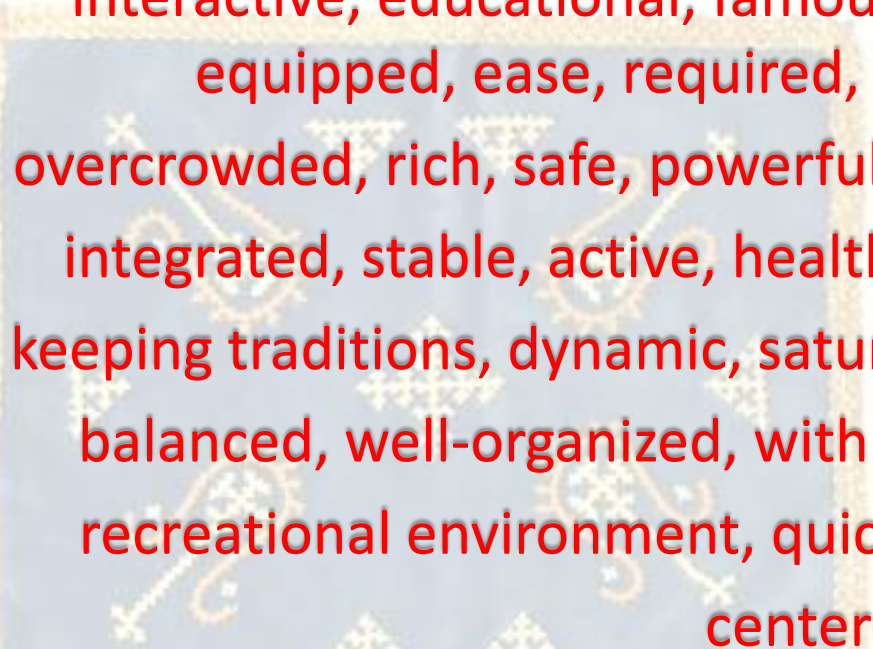
WHAT KIND OF MUSEUM DOES YOUNG GENERATION NEED TODAY ?

- Interesting and modern
- Not standard, not silent and rigorous
- Dynamic and interactive
- Living and being a part of life
- Technically equipped
- Entertaining
- Educational
- Creative, inspiring, revealing
- Accessible and special
- Young and fashionable
- Active, attractive, exclusive ...



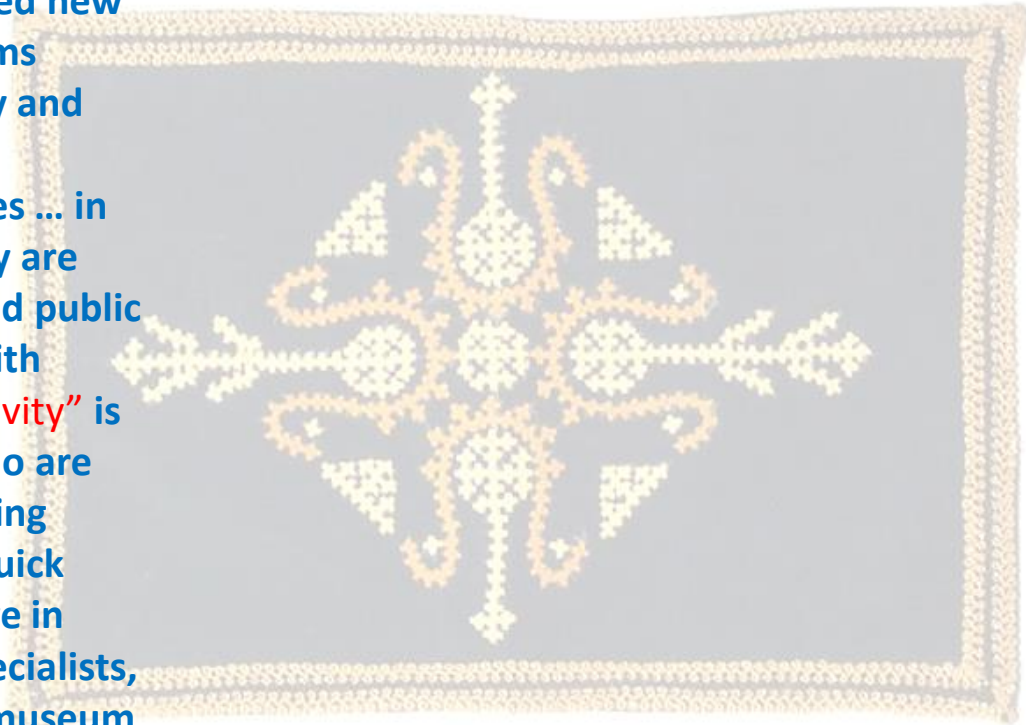
WHAT KIND OF FUTURE MUSEUM TO HAVE ...?

Interesting, attractive, modern, vigorous, rhythmic, engaging,
entertaining, creative, enterprising, pushing, accessible,
interactive, educational, famous internationally, technically
equipped, ease, required, comfortable, businesslike,
overcrowded, rich, safe, powerful, familiar, smiling, prosperous,
integrated, stable, active, healthy, vivid, long-lasting, actual,
keeping traditions, dynamic, saturated, flexible, breathing, well-
balanced, well-organized, with large space, not traditional,
recreational environment, quickly adapting, young, public-
centered .



SO WHO ARE CHANGING MUSEUMS AND WHY ?

“Museum boom” is going on: may be during my presentation somewhere or virtually appeared new museum or post-museum ... modern museums rapidly or slowly reacting to changing society and the last is not indifferent to museum transformations creating museumlike realities ... in this situation museums are successful, if they are developing new, actual social experiences and public engagement platforms, if they are dealing with public controversies ... This “Museum Sensitivity” is depending on young museum specialists, who are the main actor of the future museum changing scene ... And I am glad to find out after my quick survey, that this “Museum Sensitivity” is alive in Armenian museum younger or millennial specialists, which will hopefully bring us to a new post-museum reality ...



THANK YOU

MY BACKGROUND
“POST-EXPOSITION”
WAS DEDICATED TO
FAMOUS
EMBROIDERY OF
ARMENIAN MARASH
CITY (IN NOWADAYS
TURKEY), WHICH IS
ANOTHER ISSUE OF
CULTURAL
IDENENTIY AFTER
100 YEARS’ DENIAL
OF ARMENIAN
GENOCIDE

